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ABSTRACT

This document suggests that the movie "Schindler's List" be used as an instructional resource in order to provide criterion situations for teachings. The film opens multiple routes into complex questions that raise universal and immediate meanings, yet also generates idiosyncratic understanding. Learning history in an authentic way is more powerful than merely understanding the events of a particular story or even reading about them in a reputable textbook. Because of this, a teacher should strive to help students to begin to understand what the experience of history is and for what purpose it is included in the school curriculum. "Schindler's List" provides ample opportunities for students to raise questions about the world of the Third Reich. The important issue is that students need to be curious themselves, to raise the issues to be pursued, and to construct new meanings through their own work. At the same time, broader concerns of learning history need to be addressed through the goals of classroom instruction. The film provides opportunities to teach critical thinking and the pursuit of supportive argument. The story of the Oskar Schindler survivors underlines that history is vitally related to human actions and a sense of sequence and time. This paper addresses the issues raised in the film and how they can be used to develop skills that serve the learner as citizen and human being. Teaching programs that have been successful in dealing with such complex issues as those presented in the film are discussed. (DK)

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THE AUTHENTIC LESSONS OF SCHINDLER'S LIST

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THE AUTHENTIC LESSONS OF SCHINDLER'S LIST

Barbara Z. Presseisen and Ernst L. Presseisen

On March 21st, 1994, the Academy of Motion Picture Arts and Sciences will select the best film and the best movie director of 1993. Steven Spielberg, creator of E.T. and Jurassic Park, may win two coveted Oscars for a remarkable movie called Schindler's List. Whether he succeeds or not in achieving either or both of these highest awards of the filmmaker's art, Spielberg is a winner. For he rivals -- indeed supersedes -- Resnais, Ophuls, and Lanzmann in creating his own Oskar, whose tale will teach the lessons of the Holocaust for generations to come (Margolick, 1994). The question is: **will American education be able to use wisely the fine tool this genius of film has created?** This article considers what needs to be done to help that happen.

Schindler's List: A novel, a movie

In 1980, Thomas Keneally, the Australian novelist, stopped at a Beverly Hills luggage shop to make a routine purchase. While waiting for his credit card to clear, Keneally (1982) -- according to his own account -- heard the amazing story of an exceptional World War II German industrialist. Leopold Page (born Pfefferberg in Europe), the California shopowner, described one **Oskar Schindler** to Keneally: Schindler was a Catholic entrepreneur of questionable business ethics and a keen interest in women. Early in the conflict, he moved to Cracow, Poland, to become a manufacturer of army cooking utensils, profiting largely from the cheap workers provided by the war economy. In response to the "Jewish question," one of the crucial problems of Hitler's Third Reich, Schindler built a factory within a Nazi concentration camp. In the confines of his business, Schindler came to shelter hundreds of enslaved Jews, protecting them from brutal treatment at the Plaszow Forced Labor Camp under Commandant Amon Goeth, one of many high-ranking officers Schindler frequently bribed and bluffed. When the fortunes of war began to decline for the Germans, Schindler even transferred more than a thousand Jewish workers to another site in Czechoslovakia. Being on "Schindler's List" was a ticket for life, a

passport to hope in a hopeless world. One of the nearly twelve hundred "Schindlerjuden" who survived the war was Leopold Pfefferberg, the Beverly Hills shopkeeper. His tale fascinated Keneally and it set him on a two-year search for testimonies of and interviews with the Schindler survivors. These stories became the basis for a non-fiction novel. A decade later, Keneally wrote a screenplay drawing from his well-researched book.

Film rights to Keneally's wartime novel were purchased in 1982 by Sidney Sheinberg, president of MCA/Universal Studios. For more than a decade, the decision of who would make the film was in question. For Spielberg, it was a time of creativity and personal development; he directed some of the most entertaining films ever produced, he became a husband and father. But he began to see world events taking place that reminded him deja vu of occurrences in the 1930's: ethnic cleansing in Bosnia and increased hate crimes across Europe, Saddam Hussein's attempts to eradicate the Kurds and to launch devastating Scud missile attacks on Israel, senseless violence everywhere. Spielberg decided to take on Keneally's script and, shortly thereafter, paid his first visit to the Auschwitz-Birkenau extermination camp. The director was confronted by a true Temple of Doom; he felt an urge to create not from the eager innocence of an adolescent, but from the angry dismay of a horrified adult:

> I was deeply pissed off. I was all ready to cry in front of strangers, and I didn't shed a tear. I was just boiling inside. Freezing day, and I was so hot. I felt so helpless, that there was nothing I could do about it. And yet I thought, well, there is something I can do about it. I can make Schindler's List. I mean, it's not going to bring anybody back alive, but it will remind people that another Holocaust is a sad possibility. (Ansen, 1993: 115)

Santayana's warning about the failure to know history confronted the passion of a twentieth century filmmaker.

Learning and School Reform

Schindler's List meets American education at an opportune time. For nearly a decade, American schools have been trying to restructure, indeed to redefine, what happens in them for all youngsters (Presseisen, 1985; Presseisen, Smey-Richman, & Beyer, 1994). The heart of the

change envisioned is the expectation today that every student will not only acquire specific knowledge, but will learn to think and be able to solve problems in a vastly more complex, demanding world (Resnick & Klopfer, 1989). This is a daunting challenge -- the elite, Ivy League curriculum of a past era has become de rigueur for every student who wants to succeed on the new SAT or gain employment in his/her community. It is as much a challenge for America's teachers as its students, for it demands skills and abilities that teacher education institutions are only beginning to address. One of the most central aspects of education's current reorganization is the understanding that learning is an **intellectual** endeavor that requires mastering competent **performance** through **authentic** tasks (Wiggins, 1989; 1993). Such change occurs gradually, not in one fell swoop; it requires reflection and the development of personal meaning; and it demands practice with fine tuning by a caring teacher. What has all this to do with Schindler's List?

An age-old curricular concern has been the question of worthiness in learning. From Herbert Spencer's query of more than a century ago to the numerous current commissions on content standards, educators have had to examine the subjects they teach and select appropriate and promising topics or themes in which to embed student tasks and assignments (Parker, 1994). Partly this is a judgment regarding what is "current" in a body of knowledge that is always in flux. Partly this is a decision made in terms of the time available for schooling and study. Similarly, this is a matter of teacher ability and resources because, ultimately, good instruction rests on the talents of the mediating instructor and the availability of useful, multimedia materials that can facilitate the learning process. And finally, the outcome rests on whether the learner is interested in, motivated by, or cares about the particular content, that is, whether it becomes meaningful to his/her life.

Schindler's List is not merely about teaching American students the events of the Holocaust during World War II. It is not just a story of what happened to one group of people, albeit six million of them, over a half century ago. Schindler's List provides **criterion situations** for teaching many things to various students; it is an instrument that opens multiple routes into

complex questions which raise both universal and immediate meanings, yet also generates idiosyncratic understanding. Wiggins (1993: 202) maintains that instruction and its assessment ultimately must attend to the question

> [Do] students have the capacity to use wisely what knowledge they have. This is a judgment that we can make only through tasks that require students to "perform" in highly contextualized situations that are as faithful as possible to criterion situations.

Teaching in ways to meet this challenge, he suggests, will require students to master "roles" and "situations" that competent professionals in particular fields encounter in their work. In contrast to the coverage of fragmented, inert knowledge, often purposely removed from contextualized reality, restructured schooling targets actual problems of human existence. As Spielberg characterizes his own approach, "I simply tried to pull the events closer to the audience by reducing the artifice" (Ansen, 1993, p. 114). As a result, Schindler's List provides -- in the least -- the contextual foundation for developing three intellectual roles for the inquiring student: the learner as historian, the learner as citizen, and the learner as human being.

The Learner as Historian

There is little doubt that Schindler's List is a historical masterpiece. Terrence Rafferty (1993) calls it "the finest, fullest dramatic film ever made about the Holocaust" (p.132). There is an eery resemblance between many scenes in the movie and the actual Nazi films on display in the exhibits of the United States Holocaust Memorial Museum. In fact, Spielberg's moving picture portrays only a small slice of the history of the Third Reich. The viewer does not see Adolf Hitler nor witness a Nazi Party Rally. The film does carefully portray a sequence of specific events about one community's experience in a war that annihilated thousands of such communities. But learning history in an authentic way is more powerful than merely understanding the events of a particular story or even reading about them in a reputable textbook. What objectives ought a teacher to strive for in the reformed classroom?

First, students ought to begin to understand what the experience of history is and to what purpose or use it is included in the school curriculum. The National Center for History in the Schools maintains:

> Historical knowledge is far more than lists of facts, dates, epic events, and famous or infamous people. How are details related to significant questions that stimulate understanding rather than only memorization? How can students achieve historical perspective and learn historical ways of thought? (Crabtree et al., 1992: 2)

There is, then, a methodology that is as important, or perhaps, even more significant, than the events of history by themselves. Schlesinger (1991) calls for achieving accuracy, analysis, and objectivity in the historian's reconstruction of the past. In this craft, there is a constant state of interpretation, a slow building of perspective, so as to understand better one's present and deal more constructively with one's future (Howard & Mendenhall, 1982).

Schindler's List provides ample opportunities for students to raise questions about the world of the Third Reich. Who were the Nazis, and how did Hitler and the men around him find their way to power? What factors were present in the history of the German people that led such a cultured society to initiate the policies they carried out in the 1930's? What led to the Final Solution and how was antisemitism in Germany connected to age-old prejudice and bigotry across Europe? What role did propaganda play in Nazi activity both inside and outside Germany? Who were Hitler's supporters, and how did the Allied powers confront the Nazi war machine? The important issue is that students need to be curious themselves, to raise the issues to be pursued, and to construct new meanings through their own work. At the same time, broader concerns of learning history need to be addressed through the goals of classroom instruction.

Work of the current history standards project (Crabtree et al., 1992) suggests at least five goals for the history curriculum: (1) the student should come to understand the close connection between the foundations of representative self-government in the United States and its historical antecedents, particularly in England; (2) learners ought to understand the democratic system, its strengths and weaknesses, and at the same time be apprised of alternative systems of

government; (3) students should consider how democratic ideas have been turned into practice, and how they have been strengthened, violated, or defeated altogether; the realities of modern history are reviewed here, including the major ideologies and mass movements of the 19th and 20th centuries; (4) an emphasis on the comprehension of the late 20th-century world is emphasized in the student's need to develop an understanding of "total wars, depression, the collapse of liberal regimes, the rise of totalitarianism, racism, oppression, and the mass extermination of human beings" (p. 13); and finally, (5) there is a need to go beyond particular events -- to care about the human consequences of human choice and to enter the learner's affective realm -- to confront the knowledge of the past with an appraisal of actions of the present. This is no simple menu, but Schindler's List is a rich resource with which to begin the repast.

Michael Marrus, the distinguished Canadian historian, points out that teaching the Holocaust is not quite like researching and teaching anything else. In particular, Marrus (1993) notes two important methodological tasks of the historian that need to be carefully addressed: the development of clear **definitions** and the careful sifting and coherent **assessment of evidence.** In raising many of the questions about the events in Schindler's List, these are the significant qualities that thoughtful students ought to develop. What is Fascism? How do we know what Schindler believed or believed in? What is the proof of such facts? What is mere opinion? By what standards of behavior do we come to judge an act fair, a law just, a decision adequate?

Teaching about Schindler's List is to provide opportunities to teach **critical thinking** and the pursuit of supportive argument, much as described by researchers like Robert Ennis (1986) and Raymond Nickerson (1986). The film challenges students to develop skills of powerful reasoning as well, as associated with the current educational emphasis on cognitive and metacognitive development (Gardner & Boix-Mansilla, 1994; Sternberg, 1990). And even more importantly, the story of the Schindler survivors underlines that history is vitally related to **human** actions and a sense of **sequence and time.** The events of Schindler's story have lived on long after his direct influence on the lives of eleven hundred Jews; still today, new evidence

emerges about the circumstances surrounding this particular and many other concentration camps. Studying history can be seen as an extended detective story. Records, diaries, letters, eyewitness accounts, and living testimonies help shape the understanding of an era long past. Beginning with a fine film, students can come to learn the dynamic, inner workings of history as the memory of humanity itself, and see the study of the Holocaust as a model for understanding, in depth, any historical period. It is an initial step in a lifelong pursuit of truth.

The Learner as Citizen

Schindler's List raises not only issues of historical knowledge but **values** concerning life itself. What is knowledge to be used for? On what basis does a citizen perform as a member of his/her community and participate in the activities of that body politic? There is much discussion in the curricular debates today about the complex interrelationships among civic knowledge and skills, civic participation, and civic value (Lickona, 1993; O'Neil, 1991). Wynne and Ryan (1993: 24) suggest seven skills of ethical thinking that provide ample challenge for student performance in this era of school reform:

1. Students must be able to identify behavior that is good and contributes to the general good.
2. Students must be able to identify behavior that is wrong, violates social and moral norms and unjustifiably harms others.
3. Students must know how to think through the question, "What is the right thing to do about this issue going on right now in my class or in this story?"
4. Students must be able to sort out the facts of what is going on and discover who is doing what to whom and why. They must learn what evidence is, how to get it, and how to apply it.
5. Students must be able to recall similar incidents or principles that apply to the situations in front of them.
6. Students must be able to think through various solutions to the problem or issue in front of them.
7. Students must be able to select the best (most ethical) solution, based on the solutions they came up with.

Consider how Spielberg's film depicts three key issues that touch these developing skills: Who were members of this wartime community? What kind of state was represented? Why were people treated this way? In seeing Schindler's List, students can come to deal with questions about who "belonged" to the Nazi community and who were its outsiders. What factors

contributed to any group being included, and how were non-members rejected? What conditions were created that forced people to behave in singularly-valued ways? What technologies and organizations made possible such control?

Obviously, the contrast between a totalitarian society and the ways of democracy comes into sharp focus in this World War II catastrophe. To be free, to form individual beliefs, to express one's preferences, interests, and personal motives all stand in stark opposition to the convergent Nazi existence of one-Party rule. Thoughtful classrooms need to explore not only what this means but also **how it feels** to be so enslaved, proscribed from without, cowed into obedience. American adolescents may be farther today from comprehending such a restrictive society than at any time in the history of the Republic. They have little emotional or conceptual experience with which to understand the Third Reich, or even neo-Fascist incidents in their own world. Indeed, according to Postman (1985), teenagers are now at risk of becoming indifferent voters and community dropouts because they do not understand viable alternatives, and because their lives -- with the changing world and its technology -- do not provide them opportunities to learn otherwise.

Schindler's List can provide a context for students to begin to examine the complex, human relationships revealed in a period of political upheaval. How can a person come to trust another human being in a state of blind obedience and a society of singular-group identity? The omnipotent leadership principle of the Nazi Party led to "groupthink" and rabid cynicism. Even Hitler's closest associates reveal this malaise. "Why didn't Number Two [Hermann Goering] ever say no to Number One [Adolf Hitler]," asks the prosecutor at the Nuremberg Trials in Romulus Linney's (1993: 67) new play, "2." Like the "ordinary men" at the Plascow Forced Labor Camp, a viciousness of negative being permeated all levels and every member of Nazi society.

Perhaps what Schindler's List best represents is a way to reaffirm the world of the democratic citizen with the values and beliefs of their communities and families. The film provides a forum around which diverse students can discuss real evils -- prejudice, racism,

genocide -- not only to give actual meanings to such horrors, but also to discover how their own responsibilities as members of a just society can begin to counter such threats to civilized existence itself. The film carries an "R" (restricted) audience rating; students under 17 are required to be accompanied by a parent or adult guardian, even a teacher. That is appropriate. In this era of school reform, this means that such content should not be averted, but that the moral issues underlying the ethical thinking to be learned **requires discussion and personal exchanges** between and among individuals and generations. In a democracy, we must exploit such an opportunity for exchange or the school's work, regardless of standards, will be for naught.

The Learner as Human Being

Schindler's List is above all the tale of one human being who made a difference in a world gone mad around him. Oskar Schindler was not a typical rescuer; he was distinctly different from Swedish diplomat Raoul Wallenberg or the German theologian Dietrich Bonhoeffer. He was a fallible human being, all-too-eager at the beginning of the story to take advantage of anyone and anything that could benefit him. Students and viewers alike can try to understand what influenced this complex man, what led him to the realization that the Nazi system had to be resisted, and that saving his Jewish workers was but part of coming to terms with problems in life that give meaning to one's existence, identity to one's consciousness. Spielberg's and Keneally's contribution to the universal understanding of Oskar Schindler may be that they tell the lessons of the Holocaust, for the first time, through the life of a Gentile bystander.

The moral meanings in Schindler's List rest on two significant questions of personal understanding:

(1) How can any people hate so deeply that they seek to annihilate another people?

(2) Can anything be done to resist such hatred?

The first question suggests that all schools need to examine the prejudices and biases that all people harbor. What behaviors fuel such human dispositions and attitudes? What conditions

encourage or influence immediate events? Insensitivity to violence in our own time is no less influential than the numbness habituated by the Nazis half a century ago. Hopefully, by discussing the incidents in Schindler's List, schools can help students make sense of aggression in their own lives. By the same token, students need to explore the reactions achieved when they manifest feelings of dislike or hatred for a person or group, or implement stereotypes about a distinct group and then go on to scapegoat them. How do such "put-down's" serve building one's own identity? Can such motivations influence us even without conscious awareness? These are significant issues today on many politically correct college campuses; they may plague many middle or secondary schools in the near future.

The relationship of Schindler's List to the development of the humanities in forging human understanding ought to be emphasized in our schools today. This has long been recognized as a function of the filmmaker's art. Unlike television and most moving pictures, Schindler's List is not a creation to entertain -- merely to amuse, to divert. Rather, it is a film that challenges the human spirit: to build empathy, to recognize grief, to lay bare hate, and to motivate in order to prevent. Studying the Holocaust amidst the history of the Third Reich provides an opportunity to consider the need for the performance of righteous acts, lest human rights and social justice be lost to every human being.

What can be done to counter such hatred? That is the essence of the second question. Oskar Schindler became a beacon of hope. One German in the midst of the turmoil was able to take a resistant path, to persist, and to succeed in reversing the course of evil. How can others learn from such action? Educating youth, providing authentic experiences through the study of history, art, literature, drama, dance, and music can serve as the bases for such learning. Developing the projects, products, and portfolios of the new assessments (Wiggins, 1993) can, in fact, become viable applications of the new standards. Can teachers be helped to make these experiences part of the restructured classroom? We'd like to think so. Some would say that such objectives will not be met without controversy (Marzano, 1993); will we let that stop us? Oskar

Schindler was made of sterner stuff. His example suggests that American educators must seek to examine what is the measure of a decent human being, no less than an effective educational system.

What's To Be Done?

If a teacher's goal is to use this outstanding film wisely, how should we go about that? There are two truths that are very obvious. You cannot just send students to the movies and assume they will automatically reap learning benefits. The experience of the group from Castlemont High School in Oakland, California, -- who laughed and joked during a horrendous murder in the movie and were ejected by an angry theater manager -- attests to that. You also cannot just put the film in the hands of well-meaning teachers and expect them to work magic with young minds. Students need to be prepared to deal with the complex issues in Schindler's List, and teachers must have a chance to develop the best pedagogical approaches to the film for their particular students. Teaching with Schindler's List will best be served when it is well coordinated with the school's regular program, when it maximizes the best professional skills teachers can manifest, and when a school system seeks authentic learning experiences for its students.

Fortunately, there are programs and efforts across the country that have made progress in areas of curriculum and instruction similar to what is called for in teaching Schindler's List. One of the oldest and most experienced programs is Facing History and Ourselves (FHAO), the National Diffusion Network-sponsored interdisciplinary approach to modern history instruction:

> This program seeks to provide a model for teaching history in a way that helps students reflect critically upon a variety of contemporary social, moral, and political issues. It focuses on a specific historical period -- the Nazi rise to power and the Holocaust -- and guides students back and forth between an in-depth historical case study and reflection on the causes and consequences of present-day prejudice, intolerance, violence, and racism. (Fine, 1993b: 413)

Based in Brookline, Massachusetts, with satellite offices in four other cities, FHAO has developed a network of 30,000 educators who have been trained to present constructivist lessons on the World War II period using original sources, emphasizing dialogue and

collaborative examination, and encouraging students to pursue their own questions and in depth projects. FHAO, which has recently been chosen by Spielberg to present staff development for his film to teachers all over the country, emphasizes the importance of teachers' own learning experiences in becoming effective classroom mediators. Their training institutes and faculty seminars focus on this emphasis and on the continued development of teacher understanding.

FHAO is also a leader in developing resources for classroom use (Johnson & Strom, 1989; Stoskopf & Strom, 1990; Strom & Parsons, 1982). The project gives continued support to teachers as they work with difficult learning objectives and provides schools a rich array of audio and video materials, as well as live speakers including both Holocaust survivors and current community leaders. FHAO has made a particular effort to attract an inner-city following for their program and to emphasize the social justice aspects of contemporary life in their curriculum. In an FHAO classroom that has been examining antisemitism as described in a short novel about a boy in Nazi Germany, one observer reports:

> Here, then, is an instance where the "complexity" of this history -- and the curriculum itself -- can be seen. By pointing to connections (and distinctions) between anti-Semitism and contemporary racism, students have begun to identify with the "oppressed" in this historical study. But by identifying their own inclinations to hold back (or, in Judy's case, to strike back), students also explore their own responsibility to act against injustice. In so doing, they begin to acquire a more nuanced understanding of the meaning of "oppressor" and "oppressed." (Fine, 1993a: 781)

As FHAO has found, teaching about the Holocaust is a learning experience of great personal meaning to American students. But what sensitivities must be considered to make possible the desired dialogue? Addressing Jewish and African American students at a recent college meeting in Philadelphia, former Congressman and current Chairman of the United Negro College Fund, William H. Gray, III, noted that there are unique differences among various groups in our society that cannot be ignored:

> For most immigrant groups that came to this country... America was the promised land. But for African Americans, America has never been our promised land. We didn't come on immigrant ships, voluntarily looking for opportunity, escape from oppression...We came as slaves...For African Americans, America was their holocaust. (Gelles, 1994: B3)

The FHAO classroom confronts such differences and seeks to develop instructional situations for deeper historical and human understanding.

Programs such as the Southern Poverty Law Center's Teaching Tolerance and the Anti-Defamation League's A World of Difference provide instructional ideas that are particularly attuned to citizenship issues highlighted by the events of Schindler's List (Southern Poverty Law Center, 1991; Anti-Defamation League of B'nai B'rith, 1986). Materials are also available in many states from Holocaust Education Task Forces, which are often community based, as well as from curricular resource collections in state departments of public education (Grobman, 1990; Scher, 1989). National resources, such as those provided by the United States Holocaust Memorial Museum in Washington (Gurian & Samson, 1993; Viadero, 1993) and the Museum of Tolerance at the Simon Wiesenthal Center in Los Angeles (Wiesenthal Center, 1992) are available to educators upon request. New instructional resources, such as the Latitudes Series published by Perfection Learning Corporation, help educators make connections in classroom activities between history and literary analysis (Perfection Learning, 1993). These sources may be of recent origin, but they are focused on problems in curriculum and instruction that were recognized when critical thinking was first introduced into American schools over half a century ago (Presseisen, 1986).

An important question to address in teaching Schindler's List is how large groups of teachers, multiple buildings, or very large school districts can be prepared for the changes in instructional demands to teach students critical thinking, intellectual examination, or artistic expression. It is obvious that positive conditions for such instruction need to be implemented in middle and secondary schools: desirable student loads per teacher, substantial time for collective planning by teachers, competitive salaries for staff members, and adequate financial support for

student needs. To do this, as the principles of the Coalition of Essential Schools (Coalition, 1991) suggest, priorities may need to be changed in existing systems. But, in addition to such general support, teachers need more than a "one-shot" staff development program to begin to understand the changes called for in their classrooms. There is significant theory as well as relevant practice involved in developing such understanding.

Fortunately, again, there are critical thinking programs and higher order thinking curricular projects that have successfully developed thoughtful teachers for many years. For example, Project IMPACT, based on Ennis' model of critical thinking and sponsored by Phi Delta Kappa, has trained teams of inquiring teachers at many school sites across the country (Winocur, 1986). Matthew Lipman's Philosophy for Children has taught reasoned argument and philosophical analysis through the use of various print materials for more than twenty-five years (Lipman, Sharp & Oscanyan, 1980). The National Center for Teaching Thinking, based in Newton, Massachusetts, has developed an infusion approach for incorporating thinking in various subject matters and trains teachers nationally to use that approach, as well as to network with other educators (Swartz & Perkins, 1989). The National Urban Alliance for Effective Education, based at Columbia University's Teachers College, has had extensive experience in helping large, urban school districts address curricular and instructional needs in teaching advanced cognitive skills (Levine, 1993). The point is that **all** schools need to consider such committed teacher development, whether using Schindler's List or any serious academic content, to enable America's teachers to meet the requisites of the new, reformed school program. To do less is to miss the challenge itself.

Finale

Frank Rich (1994a, 1994b), the New York Times critic, has praised Spielberg's film and lauded his goals of influencing American students' education. But Rich is also skeptical and asks a serious question: What happens when Schindler's List is released in the great American shopping mall? Will average Americans flock to see this Holocaust story? And if they do, what

will they "see"? Much of the answer to these questions rests with American education itself. Will our schools be able to rise to the authentic challenge of schooling for the 21st century? Will we be able to connect teaching to meaningful human and humane issues for all our students? Will students on the threshold of the next millennium be able to counter the deniers of the Holocaust with critical arguments, accurately-based history, and truth? When we think about these concerns, let us not forget the story of Oskar Schindler; he succeeded against even more difficult odds.

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